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JULY
1937

number 3

A Monthly Magazine
of Practical Instruction
for Artists and Students



Drawing by Maitland DeGorza Reproduced from "Drawing with Pen and Ink"



By Daniel Vierge

Reproduced from "Drawing with Pen and Ink"

DRAWING WITH PEN AND INK

by ARTHUR L. GUPTILL

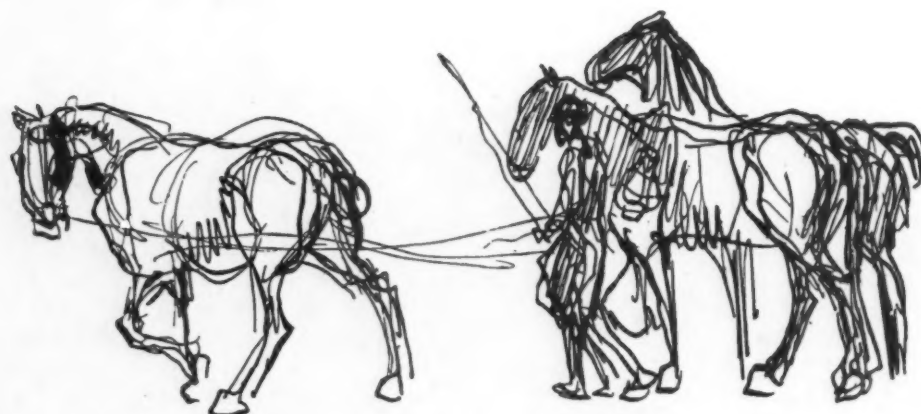
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Reinhold Publishing Corporation, 330 West 42nd St., New York, N.Y.

If this book contained no text whatever, but merely its huge collection of admirable reproductions of drawings by such masters of black and white as Aubrey Beardsley, Franklin Booth, Claude Bragdon, Sydney Castle, Samuel B. Chamberlain, Kerr Eby, C. B. Falls, James Montgomery Flagg, Thomas Fogarty, Charles Dana Gibson, Gordon Grant, John Held, Jr., Rockwell Kent, and a hundred others, it would be well worth its price. For not only are these examples excellent individually, but they are so varied as to cover almost every type of subject matter and handling, thus making the volume extremely popular as a reference work.

Yet its exhaustive text should by no means be overlooked. Both in text and illustration the needs of every individual from novice to adept have been considered. It is a "how to do it" treatise, with its main emphasis on technic.

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An Action Study by Heinrich Kley

Reproduced from "Drawing with Pen and Ink"

DOWN TO THE SEA—

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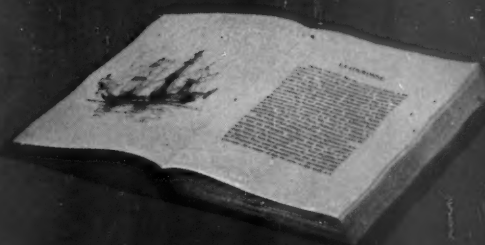
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"I want to congratulate you on the first number . . . It is just the kind of magazine which we have needed for a long time in this country and I'm sure there will be a big response to it. Here go the best wishes for its success!"

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Excellent

"I think it's an excellent magazine. I am sure this magazine will be very helpful to instructors and advanced art students in their work."

Ella Cantrell
Watkins Institute, Nashville, Tennessee

Architecture
Universal
Illustrated

contents for

JULY

VOLUME 1

NUMBER 3

JULY, 1937

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- YOUR FRIEND THE ENGRAVER is on vacation this month. He will be with us again in August

Ernest W. Watson EDITORS Arthur L. Gupstill

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Detail of "THE SPANISH BARQUE"

★ An Oil Painting by Gordon Grant

"Salty, I calls it!"

Well, we hope our readers will find it so. That is just the flavor we intended to give this July number with its ships, sailor men, fishing boats and sketches along the water front. This month we favor the sketching fraternity because we believe our readers will soon be stretching yards of canvas and sharpening dozens of pencils in the great outdoors.

Subsequently, it is our plan to place the emphasis one month on design, another on figure drawing, another on advertising, etc., and thus cover the various fields in a more thorough and interesting manner than if we attempted to balance subject matter to a nicety in each number. In August the emphasis will be on Advertising Art, featuring the work of C. Peter Helck. Hugh Connet, Art Director of Federal Advertising Agency, will demonstrate how the agency and artist cooperate in creating an illustrated advertisement. Of course there will be many other attractive features in this number.





"By Thunder I Envy You"

An Editorial

"I KNOW I am earning several times what you are, George, but when these lovely June days roll around and I see you pack off to the seashore or the mountains for four months of unadulterated joy, by thunder, I envy you!"

We quote the annual spring outburst of the business man to his artist friend who at this time of the year locks the door of his city studio and steps out into the great studio of nature. The busy executive, chained to his skyscraper desk, pictures these long summer days in the country as one prolonged vacation. But not so the artist. He has a purpose, a program of work; pleasant work, yes, but certainly he does not intend to spend his summer in profligate enjoyment of nature's charms. Every day has to count. He must make hay while the sun shines. These summer days are his hay days; while they last he eagerly stores up impressions to take back with him in the fall. He will draw and paint and sketch, often from early morning till late evening. At times he will return from the fields exhausted both mentally and physically, for painting is an energy-consuming task. Again, he may be seen strolling lazily on the beach or contemplating a distant mountain from a comfortable perch on an old stone wall. At the approach of an electric storm he doubtless will be standing in the barn door watching the clouds pile up in dramatic composition. He is likely to lounge for hours on the docks, drinking in the life of the waterfront. He will sometimes ride the farmer's hay rake for a better acquaintance with horses in action or to get the feel of those rolling meadows he loves to paint.

True enough, he's got the pleasantest and most soul-satisfying job in the world. But still it is a job, filling his heart and his hours with eager study. He is a busy man, a really hard-working man. The days are not long enough for him to keep ahead of his ideas which keep driving him on.

You never can tell when an artist is working by looking at him. Two men are standing together on the beach watching a group of fishing boats at anchor, rising and falling with the ocean's swell. One is a lawyer, or perhaps a doctor, on a two weeks'

visit at the seashore; his companion is an artist. The first is on vacation, the other is at work even as he stands in apparent idleness, looking over the water. The lawyer surveys the scene with irresponsible abandon. He is rusticating. The artist is no less enraptured, but he is working. He has left his paint and canvas at home but he is painting a picture none the less. His imaginary brush is massing in the darks of the swaying hulls, tracing the outline of the rigging, memorizing the rhythmic flow of the water and selecting just the right colors for the evening sky. When he finally departs he carries with him an impression that is as definite as a painted canvas. Tomorrow the image will be vivid, complete in all details. It has been photographed on his sensitive brain. When he is painting in his studio, it will be as though the scene itself were before him.

This sensitive brain of his is by no means an accident. Nature did not give it to him fully developed. It is the result of years of hard work with pencil and brush and determined memory training. It is one of his greatest assets because it enables him to record impressions of things which cannot be painted upon the spot. The accumulation of sketching and study through many a long summer has given him this ability.

And so our painter friend offers this advice to students at the beginning of another summer. First have a plan. Decide what it is you desire to accomplish and think you *should* accomplish during the coming months out of doors. Don't be too easy with yourself. Plan enough to keep your pencil and brush busy day by day. Second, experiment with different mediums; oil, water color, pencil, charcoal, ink. Each of these mediums forces upon you a different interpretation of your subject. Third, work large and work small. For example, avoid painting on one size canvas all summer. There is more to this matter of size than meets the eye. Fourth, don't forget to sensitize your brain by continuously striving to memorize and to set down your impressions afterward. Fifth, try to see things through your own eyes rather than those of some artist whose work you may admire.



A PAGE FROM GORDON GRANT'S SKETCH BOOK

There is more instruction and inspiration in an artist's sketch book than can be imparted by pages of type. Being spontaneous rather than deliberately studied, such drawings record the sensitive reactions of the artist to the world about him. Grant uses a fountain pen for such ink sketches as these, a pointed pen which gives an etching-like line. This line is thickened a bit in reproduction. Probably Grant gave no conscious thought to the arrangement of these figure studies on the page but his unerring sense of design leads him to compose even when he is off guard and is merely thinking of making pictorial notes.

Concarneau July 2.19

Gordon Grant

Deep Sea Artist and Sailor

When Gordon Grant finds himself getting a little land-lubberish, he ships aboard a square-rigger out of San Francisco on one of the few old-timers which are left in service.

Since he was a lad of twelve, dreaming of ships, sailor-men and the romance of the sea, he has divided his time between the decks of sailing ships and his studio. The result is a technical knowledge of sea-craft which is the envy of many an old salt. And his drawings, paintings and prints have made him famous in the art world.

IN ART there is a great difference between painters who snatch at chance arrangements seen in the course of their wanderings, and painters who make it their business to gain background for their impressions through periods of actual contacts. About the work of an artist who knows what he is doing and who has something to say, there is always a satisfying directness. Gordon Grant is of this type. When he discovered the fascination of ships he did not pitch his easel on the dock of a fishing port; he shipped aboard an old wind-jammer. He learned all about ships. He knew their every movement in foul weather as well as in fair, and noted the fine sweep of curves in a wind-blown sail answered by the strength of bodies eager to conquer the elements. In San Francisco, in the days when the Panama Canal was a dream and "rounding the Horn" the day's work in the life of many a blue-water sailor, Gordon Grant got his first view of the clipper ships that were to make him famous. There were sometimes as many as fifty or sixty fine sailing ships in the harbor at once; barques, barkentines and three and four-masted schooners that ran like hounds before the winds.

The boy's father had many friends



A drawing from GREASY LUCK, written and illustrated by Gordon Grant

among the captains of these vessels and through them he knew well many of the famous ships that had passed into memory. When he was thirteen years old, Grant's Scotch parents sent him home to Scotland to school. Committed to the care of the captain of the crack Glasgow ship "City of Madras," he spent four months on the way. It was a fascinating school of sea lore to the eager young boy who managed to find unholy entertainment in the fo'c'sle in spite of the captain's "dont's." The master was a pious disciplinarian who forbade the boys going aloft. But at the end of the voyage, there was no more hardened little salt afloat, nor one with a more precocious store of sea jargon picked up from the crew. The impressionable boy with a passion for drawing had fallen in love with the sea and everything afloat. For the next six years Grant lived in a seaport town in Fifeshire, where the North Sea craft from the Baltic



MEN O'GLOUCESTER
A Water Color by Gordon Grant

Grant knows his sailor-men and fisher-folk as well as ships and sails. His interpretations of hardy mariners of the New England coast are always convincing. He knows his individuals so well that he can understand their underlying motives and enter into the train of their thoughts. He uses the hands quite as much as the figure to give expression to the story. The men and women in his pictures are alive and—viewing Grant's drawings and paintings—one finds himself entering the charmed circle of their acquaintance. Grant knows how to handle line; how to compose figures within a given space to give the greatest force through economy of technic.



crowded the picturesque harbor. Every spare moment the boy spent at the docks, where there was loading and discharging, loafing with sailors and asking them questions.

At eighteen, Grant was on his way to Glasgow to be articulated to one of the great ship-building firms on the Clyde, with the intention of becoming a marine architect. But fate stepped in and he found himself, not in Glasgow, but in London studying art. Two years later he was back in San Francisco with a position on the staff of the *Examiner*. But New York, the mecca of artists, was his ultimate destination and within a year he was working in the art department of the *Sunday World*. From then on his work as illustrator won rapid recognition. In 1899 he was sent to South Africa by *Harper's Weekly* as special artist at the front during the Boer War, and later was for nine years on the staff of *Puck*.

But there was always an irresistible leaning toward the sea, and during recent years Grant has devoted himself almost wholly to ships, sailor-men and deep water. As our readers know, his paintings of clipper ships have become famous and his etchings, drypoints and lithographs are outstanding wherever prints are to be seen.



Grant has illustrated many books of the sea and has written his own: *The Story of the Ship, Sail Ho!* and *Greasy Luck*—the latter a whaling sketch book, full of exciting and superbly drawn pen illustrations. He has also collaborated with Henry B. Culver in the *Book of Old Ships* and *Forty Famous Ships*.

Grant's amazing energy and enthusiasm have by no means been monopolized by ships, his drawings and paintings of the sea and by his frequent adventures on heaving decks. He has written and directed plays and taken parts himself with the Amateur Comedy Club of New York. Some of his plays have been published by Longmans Green. We are not surprised to learn that making ship models is his principal hobby and recreation while on land. He is president and one of the founders of the "Ship Model Society."

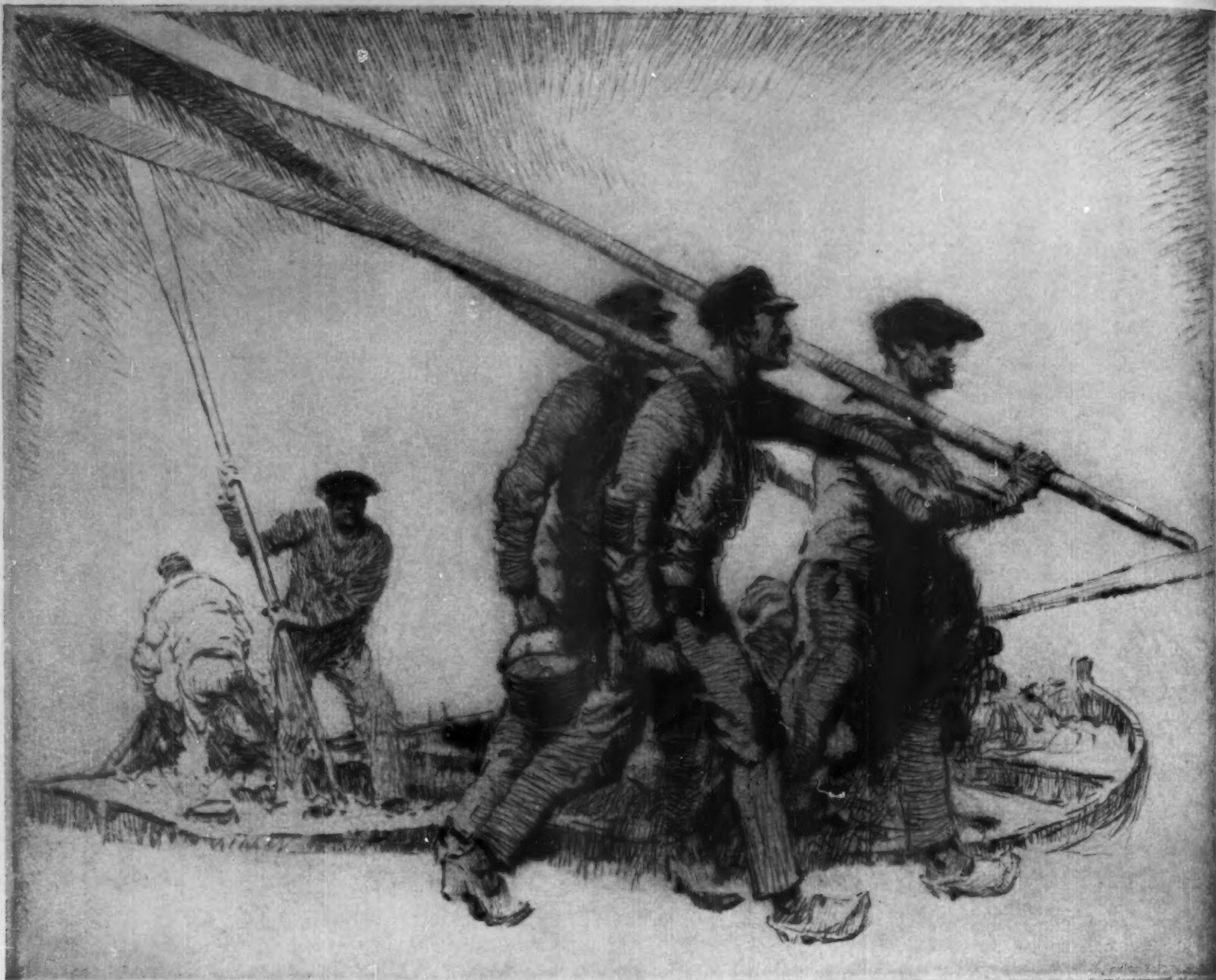
We take this much space to review the life and experience of Gordon Grant because they go far to explain his extraordinary success. It is undoubtedly true that an artist best paints what he is and experiences. No artist can pretend for long. What he sets down on canvas inevitably expresses what he sees and feels and thinks. So it is that Grant's work is convincing. We know that he knows—and sees beyond the paint.

Grant emphasizes the importance of constant sketching as a means of acquiring information about subject matter, developing facility and training the

LOW WATER, FALMOUTH
A Water Color by Gordon Grant



Drawing from Grant's sketch book, reproduced at exact size of the original.



UP FROM THE SEA Drypoint by Gordon Grant

memory. The artist should have his sketch book with him wherever he goes, and should draw everything with as much fluency as he speaks or writes. Grant believes that lack of draftsmanship is one of the principal causes for criticism of present-day students and artists. "In these days of extreme specialization and commercialism," he declares, "the student is too apt to quit his studies before he is properly trained to be an artist. The average student is in a great hurry to get out of school and get to work, making money. He would do better to continue his studies as long as he possibly can, becoming proficient and versatile, ready to turn his hand to a great variety of work. The artist does not know at the beginning just what opportunities and what tasks will come his way. He may train himself in a certain specialty, only to find later that there is a greater opportunity in an entirely different field. Unless he has a thorough foundation of study he will not be able to adapt himself to these varied demands." And so Grant exhorts: "Don't go into the market half baked. Wait till you are ready for the market."

Grant draws a distinction between painting pic-

Although drypoints are often spoken of as etchings, they really have little in common with the acid-etched plate. They are a type of engraving, the artist incising the lines of the drawing with sharply pointed tools. In cutting these lines on copper the tool throws up a furrow of metal called "bur" on one or both sides of the drypoint line. It is this bur which produces the rich blacks so typical of the drypoint print. For this curl of metal holds the ink in a different way from the bitten line and therefore the darks print a much richer, deeper black.

★ ★ ★

tures and making sketches. "Beginners who are painting out of doors should not attempt to paint 'pictures.' Rather they should consider their work as exercises in painting. They should sketch, sketch, sketch and paint what they see, to acquire a knowledge of things as they appear. Later when it is time to paint pictures they will work in a different way. They will select and compose and build up a theme.

"When starting to paint a picture," says Grant, "one's first question should be, 'What am I going to talk about?' A focal point should be established; everything should feed to that, unessential details being eliminated and every known device employed to dramatize the central theme of the picture.



BANKS FISHERMAN by Gordon Grant
A soft ground etching combined with aquatint.

This print won a \$500 prize given by the Chicago Society of etchers in 1936. Aquatint is an etching process by which prints are made to resemble broad flat tones of India ink and water color; instead of the lines of the regular etching, spaces between crystallized atoms of resin are bitten, thus more nearly approaching the painter's point of view.

★ ★ ★

"As to painting the sea," continues Mr. Grant, "there we have the most difficult of tasks. The color of the sea is established by four things: color of the sky; direction of the wind; angle of the sun's rays and local depth. In the painting of water it must be remembered that the moving sea depends on a profound study of immutable law, depending upon the play of light on reflective surfaces. The student should recognize that the moving sea consists of countless little mirrors tilted at different angles. Thus you get all those changing shades of blues and greens and silvers and golds and all the varying tints of the sky.

"Painting the sea is a matter of design. Once the artist understands the character of the wave movements and color effects, his big problem is to compose mass and color to produce the dramatic effects with which he is concerned. In sketching moving



More drawings from Grant's sketch book, reproduced at exact size of the originals.

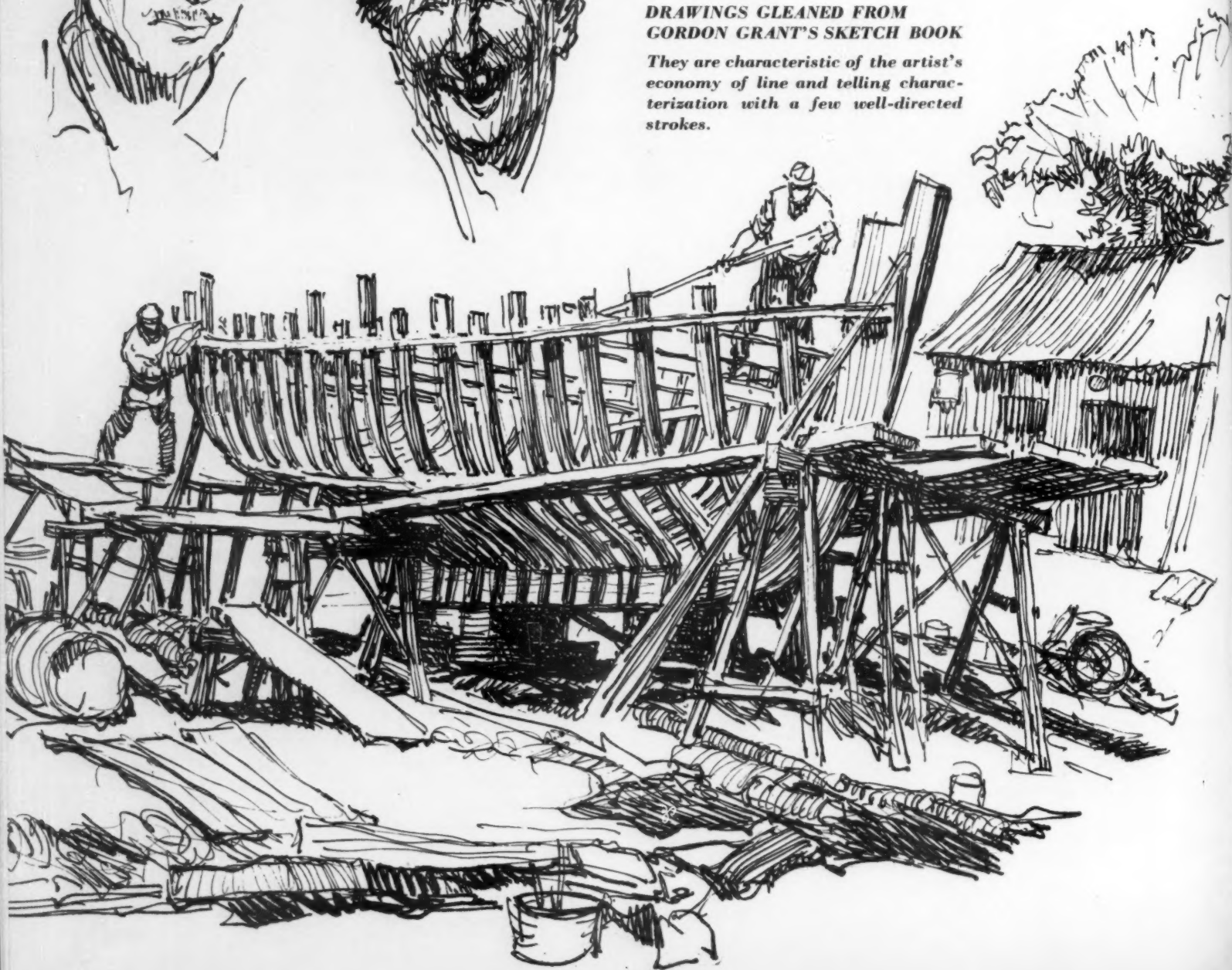


water one can only make quick notes, and the thing which must never be forgotten is to keep it moving."

In praising the authenticity of Grant's pictures, one critic writes, "Only a man who is at home on the sea has a moral right to paint it." Commenting on this Grant says, "Of course it should be assumed that thorough knowledge of subject underlies all pictorial art whether the artist is painting sea, mountains, streets or human types. The surface appearance he needs to know, but he needs to know a great deal more. If his acquaintance with the subject is casual, his drawings and paintings are certain to be superficial, shallow. They might give a striking first impression, but there must be depth in a work of art if it is to have permanent value. This is just as true in pictorial art as in literature. It is something beginners think too little about; they are so absorbed in their technic that the real—the only excuse for technic—is often forgotten. Yes, the artist must have something to say before he can say it, something vital out of his own experience with his subject, something he cannot see just by looking at it."

**DRAWINGS GLEANED FROM
GORDON GRANT'S SKETCH BOOK**

They are characteristic of the artist's economy of line and telling characterization with a few well-directed strokes.





FACSIMILE OF A PAGE IN
GORDON GRANT'S SKETCH BOOK

Although Grant's interest has naturally been devoted to the rugged sailor-men of the ships that he loves so well, he is no less adept in portraying feminine characters as is evidenced by these charming sketches of women of Brittany. We know our readers will want to pore over these sketches with a reading glass, as we did, more fully to appreciate them.

HOW TO DRAW THE HEAD

by E. Grace Hanks

Third in a series of articles using the Basic Head Form as a principle of head construction developed by the author during several years' teaching at Pratt Institute.

LAST month the student was urged to gain familiarity with proportions of the head by practice in the use of the *Basic Head Form*. Now it is time to study the head tipped in different positions.

The chart on page 15 will be found helpful in drawing heads turned and tipped in all sorts of ways. At the top of the plate are top-view diagrams which indicate the degree of *turning* of the heads in the vertical columns underneath. All heads in column A are shown in exact side view; those in column B are turned 30 degrees toward the spectator; those in column C are turned 60 degrees, and those in column D are front view.

The horizontal lines give different degrees of *tipping*. Heads in line 1 are not tipped at all. Line 2 shows them tipped down at 30 degrees; line 3, tipped down 60 degrees; line 4, tipped up 30 degrees and line 5, tipped up 60 degrees. Thus, for example: C 3 is tipped down 60 degrees and turned toward us 60 degrees; B 5 is tipped up 60 degrees and turned toward us 30 degrees.

The sketches below and those on page 16 show

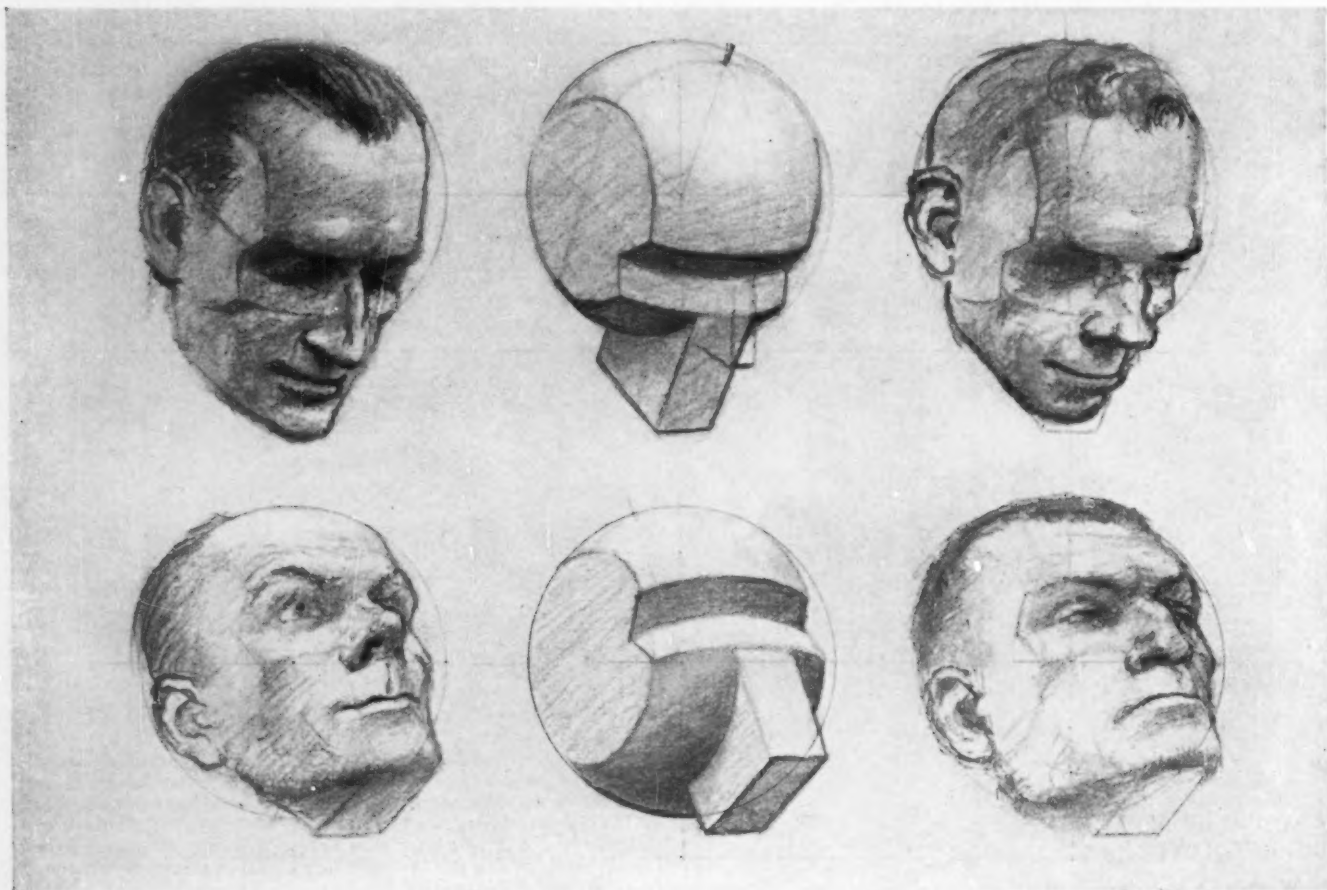
how heads can be developed on these *basic head forms* in different positions. The top row of the drawings below illustrates heads tipped down 30 degrees and turned toward us 60 degrees as in C 2 of the chart. The lower row has the heads tipped up 30 degrees and turned toward us 60 degrees as in C 4 of the chart. In the Daumier lithograph on page 17, the seated man has his head tipped approximately as in B 5 of our chart.

Now Take Up Your Pencil

Practice from the chart. Learn to draw the *basic head form* in all positions, *fluently*. Draw the profile tipped at other degrees than those shown—45, for instance. Draw the front view beside it, projecting horizontal lines, as on chart, to help you get the same tip as in profile.

Analyze tipped heads—you will find many examples among the photographs used in advertisements. Before attempting difficult tipped positions practice the perpendicular front and turned views. Draw the head directly from life as much as possible.

The next installment of "How to Draw the Head" will appear in the September number.

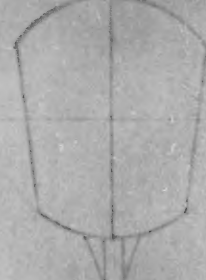
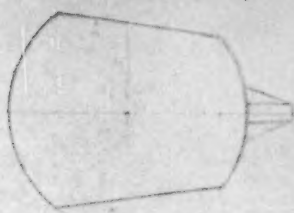


Column A

Column B

Column C

Column D



Line 1 A1

B1

C1

D1



Line 2 A2

B2

C2

D2



Line 3 A3

B3

C3

D3

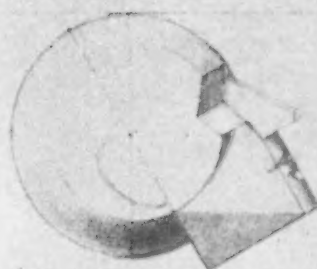


Line 4 A4

B4

C4

D4

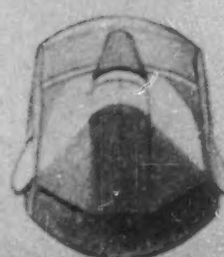
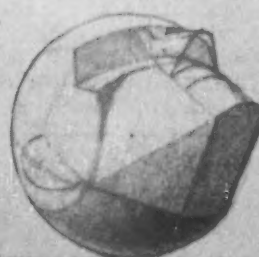
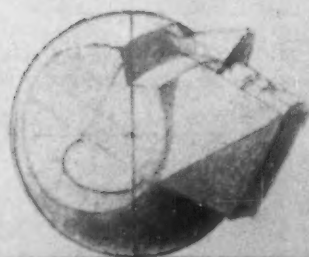
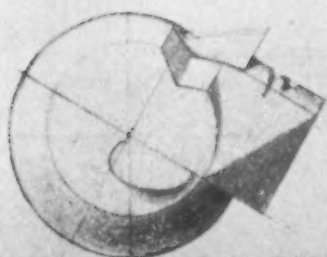


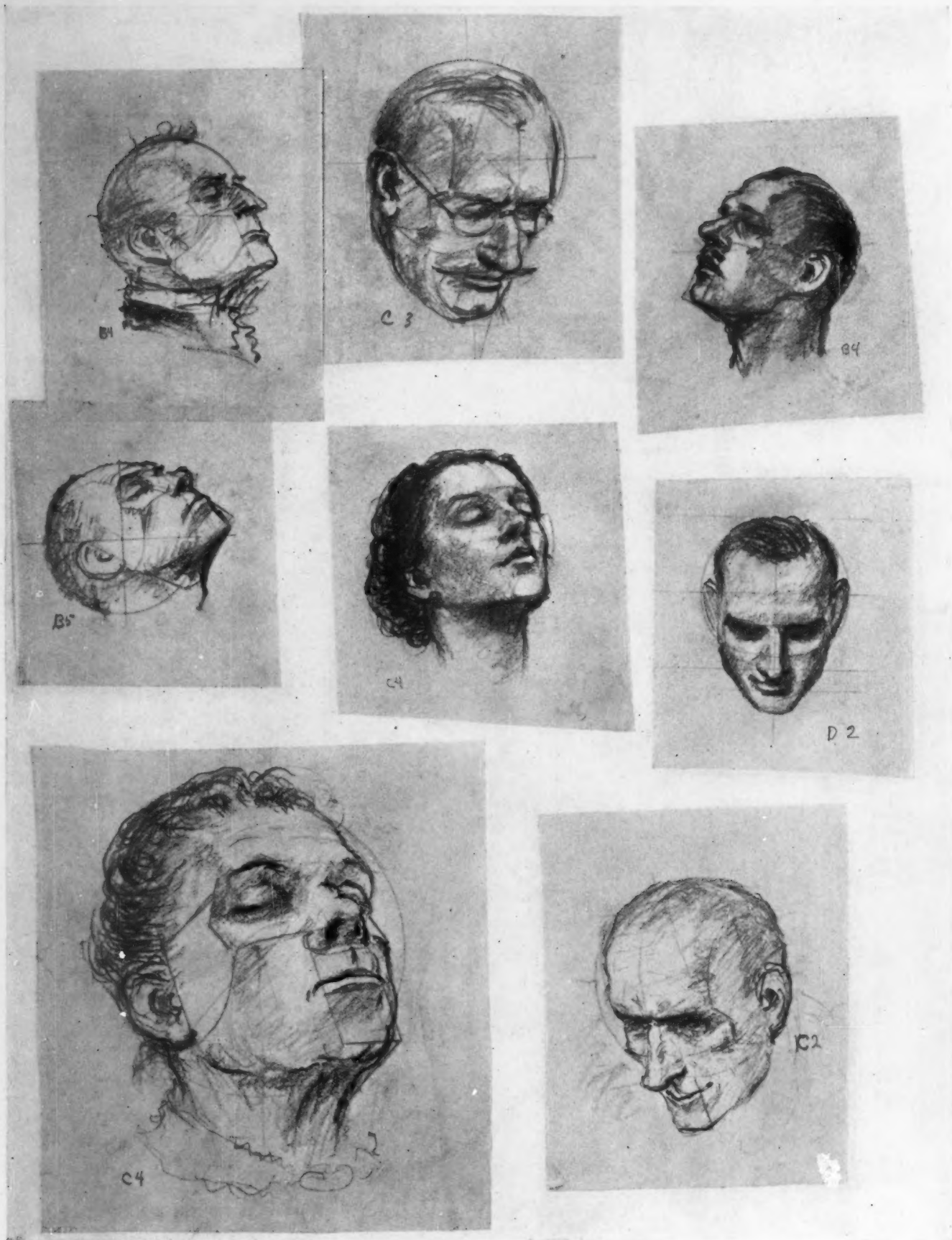
Line 5 A5

B5

C5

D5





These heads were drawn by the author over lightly sketched basic head forms similar to those on page 15. The numbers refer to the positions of the heads on the chart.



LE MOMENTS DIFFICILES DE LA VIE

FROM A LITHOGRAPH BY HONORÉ DAUMIER

"For the seventh time, are you going to give me my seat? - - or else" - - "Else what?" "Else I'll have to withdraw; an eventuality that will vex me greatly."

Honoré Daumier (1808-1879), a great painter, was better known during his lifetime as a caricaturist. Notice the impression of massive strength, not only in the head construction, but throughout the figures. This is one of a series of lithographs contributed weekly to a Parisian newspaper. The lithograph was a perfect medium for his confident and flowing line.

This print is reproduced by courtesy of the Metropolitan Museum of Art

Technical Hints from Artists' Studios

Sketching with a Fountain Pen

(Third in a Series on Technics)

by ARTHUR L. GUPTILL



YES, the fountain pen! It's a fine instrument for sketching! Inexpensive, handy, everywhere available, and surprisingly versatile. It is especially well-suited to quick work for it is ready for continuous performance—there is no dipping; no sharpening; no waiting. It's easy to see why its use by the artist is rapidly spreading. Easy to understand why you will wish to give it a try!

Our first illustration, Sketch 1, exemplifies what is perhaps the most common general type of fountain pen sketch. In making this, the pen, filled with regular fountain pen ink, was used freely and naturally with little thought of technic. This type of handling makes possible extremely rapid results. Even greater freedom is permissible than this sketch demonstrates.

If lines lighter than normal are wanted, as in the distance, or for features which are to be subordinated, it is often possible to obtain them by dipping the point of the pen in water. With a little practice one can soon judge about how much water is needed. If the fountain pen is used feed-side up it often can be made to give fine lines which sometimes prove desirable. Artists occasionally employ both a fine and a coarse pen on a single drawing.

Sketches 2 and 5 demonstrate an interesting modification of this method—the one which I like best of all. This was first sketched in pen very hastily—in fact rather crudely. Then a No. 5 sable brush, wet with water, was passed over such portions as seemed to require tone. The brush dissolved and distributed the ink as shown. (Too much water gives a blurry, unsightly effect.) A few finishing touches were added with the pen. This method is at its best when large areas are to be covered with tone.

During this process one not infrequently feels the need of building a darker value than these first operations permit. In such cases he can repeat the operations, using first pen and then brush, or he can load his brush with ink by touching it to the feed of the pen, and paint with it much as he would with water color, diluting the ink, as required, by dipping the brush in water.

This hint gives the key to the method employed in Sketch 3. When I made this I had with me a pen, a brush, and a small vessel filled with water. I disregarded the pen point entirely and painted with the brush, drawing the ink from the feed of the pen as needed and diluting it with water as just described. This is therefore not a *fountain pen* method, strictly speaking, but a *fountain pen ink* method, for if one

had his brush, water, and a bottle of ink, the pen could be dispensed with entirely.

Sketch 4 combines the previous methods and, in addition, illustrates a new trick, for here the background was produced by first wetting the paper thoroughly (the board being flat) and then dropping ink onto it from the brush and allowing it to "mingle" or "merge" with the water, controlling its spread to some extent by tilting the board back and forth. Sometimes the blotter is needed to lighten over-dark areas before they set. With such mingled portions dry, the pen can be employed where greater affirmation of form or more complete development of detail seem advisable, as in the schooner and foreground in this instance.

Sketch 6 resulted from the method already described for Sketch 1, the only difference being that here an extremely heavy stub pen was selected.

The method differentiating Sketch 7 from the others is rather superficial but none the less interesting, partly because of its chance or accidental character. Here the paper was thoroughly moistened and then folded horizontally. Two or three drops of fountain pen ink were touched onto the paper along the fold. Then the two halves were pressed together. When the paper was opened flat again, the effect of distant hills, trees, etc., together with their reflections in the water, was revealed. The canoe was then added by the method used for Sketch 2.

Fountain pen work need by no means be confined to blue ink. I emphasize the blue here only because it is everywhere available. For several years I kept a pen filled with brown ink, and this gave excellent results. Brown, and most other colored inks, are, like black, generally waterproof and tend to clog the pen. For any of these a pen with a large feed is best. Fountain pens made especially to accommodate drawing ink are available.

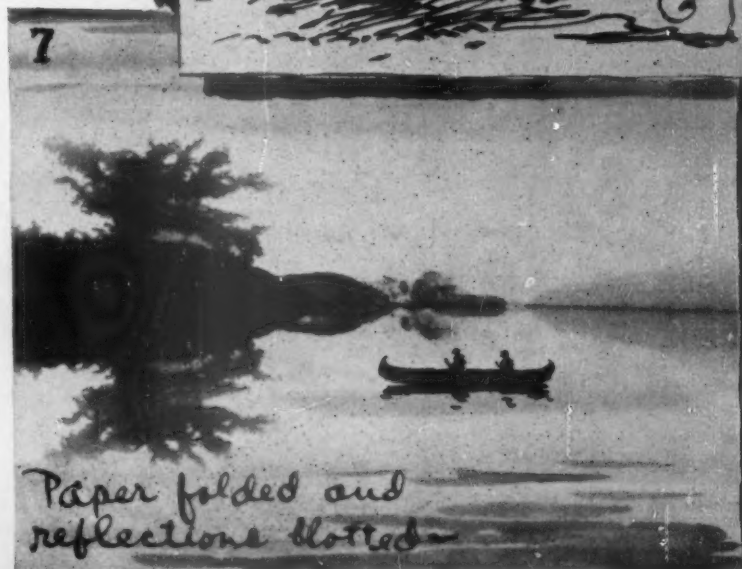
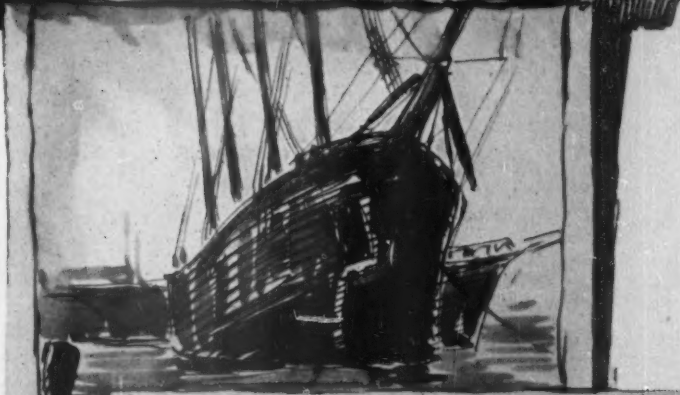
Fountain pen ink, incidentally, is sometimes used effectively in broad lettering pens. Occasionally the brush, wet with water, is employed in conjunction with such work, as in the second method we discussed.

Fountain pen sketches done on tinted paper, and with the highlights picked out with opaque white water color, can be very interesting.

But don't forget that all such suggestions are to little purpose unless you put them to practice. Take your pen and get busy. And don't expect too much at first. One asset of such work as we have demonstrated is that it can be dashed off so fast that if a particular sketch proves a failure another can be made in a few minutes.

Fountain pen sketching can be applied to many practical projects. One of my students earned quite a bit of money by decorating score cards, place cards, calendars, etc., with little sketches done in the customary blue ink on white or creamy white cardboard. Her little Dutch windmill and canal scenes were particularly effective, the blue serving as a pleasing and logical reminder of the "Delft" blue of fame.

An interesting point, in closing, is that all such sketches, whether in pen or brush, have a warmth and brilliancy which is a bit surprising when we consider that blue is usually considered a cold color.



Let's Go Sketching

Third in a Series on Outdoor Sketching by Ernest W. Watson

DO YOU have trouble getting up or down hill with your pencil? Does the inclined street refuse to incline in spite of your graphic struggles? Does perspective, which you profess to understand, somehow fail to work in hilly country? If so you are one of a large company.

The fact is that students who get along nicely on the level, encounter difficulty when the road descends before them or climbs up the side of yonder hill. They appear to know their perspective, yet when the sketch has been completed according to the rules the street looks as level as a floor.

The perspective rules are simple enough, but they seem inadequate. One soon discovers that the illusion of up and down is not secured merely by correct perspective method. Science alone will not do the trick. Art, or rather artifice, must be combined with science; strategy must accompany mechanical skill.

For example, in a *down* street (fig. 4) an auto van parked at the curb becomes an important element in the illusion, because it conforms to the inclined plane upon which it rests instead of being adjusted to it as are the houses. The van thus presents several points of difference: its top cannot be seen as can the horizontal roofs of houses below the eye level; its uprights tip forward in contrast with the verticals of the houses—these, by the way, are slightly inclined in the opposite direction in order to accentuate this contrast: its converging side lines follow the curb lines *down*, instead of going with the roof lines to the eye level.

Again, emphasis is given to the horizontal lines below eye level and to the tops of objects which the spectator *looks down upon*, such as the awnings. The dock at the foot of the street—which is of course level—is perhaps the best single device in this drawing for giving the illusion of the sloping street leading down to it. Accenting the sill lines of the houses calls attention to that telltale angle with the sloping

street and creates a *step-down* impression which is important. (See also, fig. 3.)

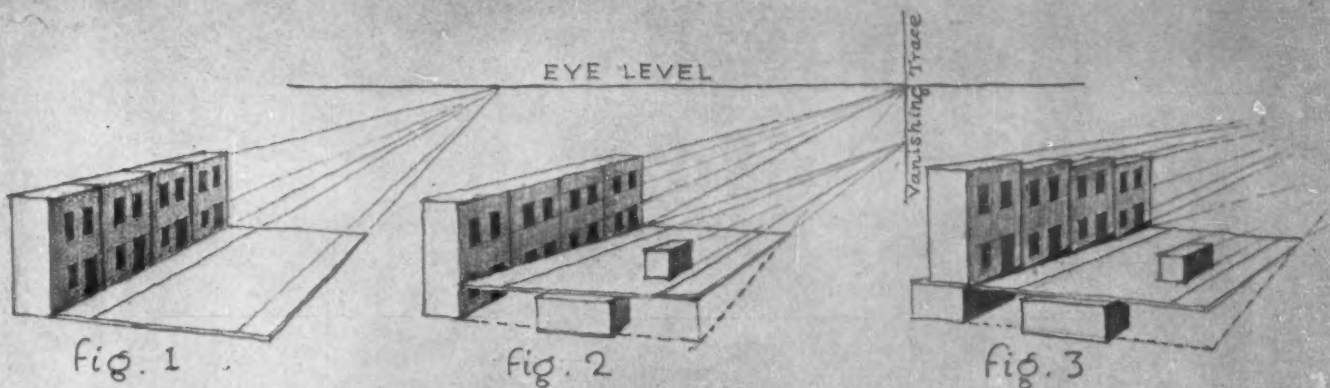
The *step-down* effect is in fact nearly indispensable. When lines which the observer knows are horizontal are shown at an angle with the street, the illusion of an incline is assured. The greater the angle, the more pronounced the sensation of incline. For this reason a steep hill (fig. 5) is more easily depicted than the gentler slope of the street in fig. 4. The slightly inclined street demands those subtle artifices suggested above, while perspective alone is adequate for the rendering of a steep one.

Figures 1, 2 and 3 suggest an experiment for demonstrating the few perspective facts involved. A piece of cardboard with pencil lines to suggest the curbs will represent the street. Four cardboard boxes or wood blocks will serve as models for houses when doors and windows have been indicated.

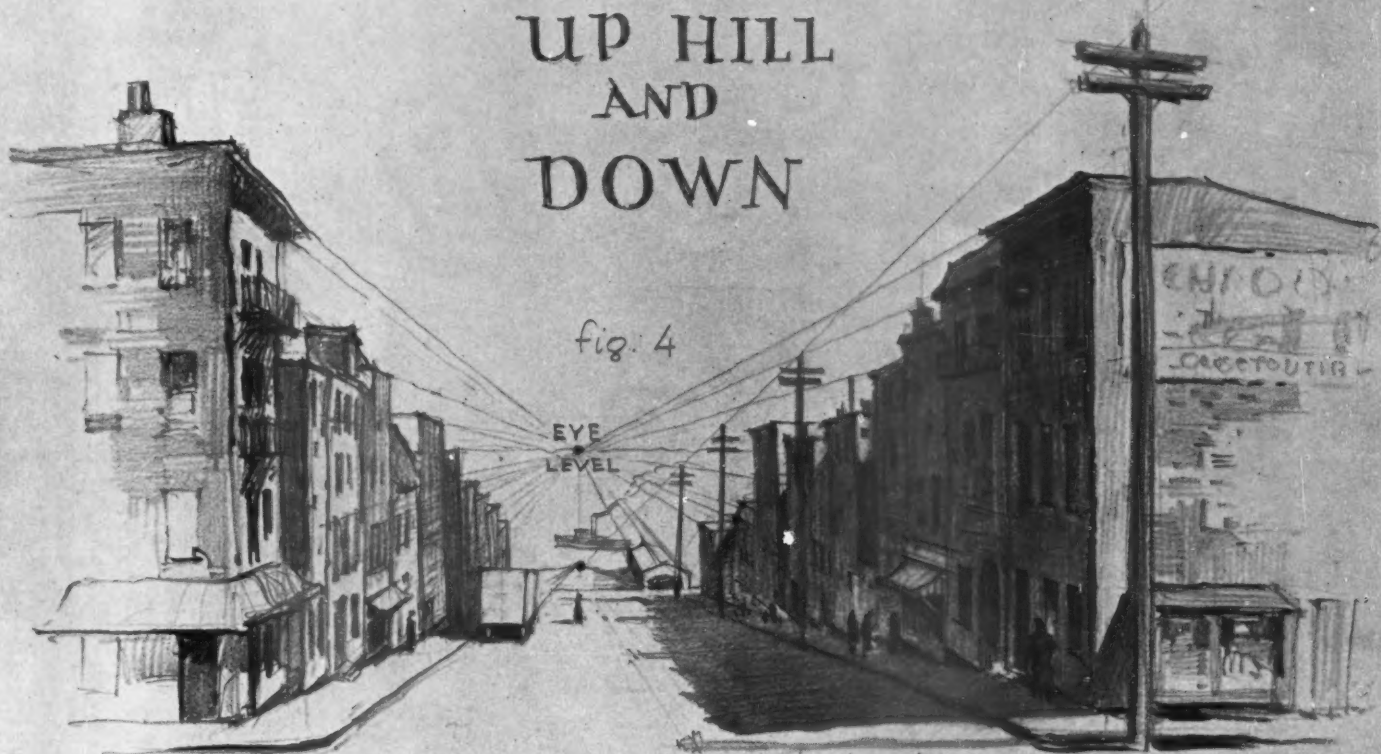
When the street is level as in fig. 1, its lines converge with those of the buildings. But when it is tilted as in fig. 2, its converging lines meet at a point directly below the eye-level vanishing point. This new vanishing point moves down or up in a vertical line according to the incline of the street. When the street goes up (reversing the effect of fig. 2) its vanishing point is above the eye level, in the same vertical path known as the vanishing trace.

The important fact to remember is that the tipping of the street plane does not affect the perspective of the buildings: an obvious enough truth, yet a frequent point of confusion for the beginner who is apt to use the street vanishing point for horizontal building lines.

The inclined street (fig. 2) cuts across the doors and windows. In order to reproduce the true effect of a street, the house models should be adjusted in height to conform to the grade of the street as shown in fig. 3. Notice the step effect produced by the sill lines in fig. 3.



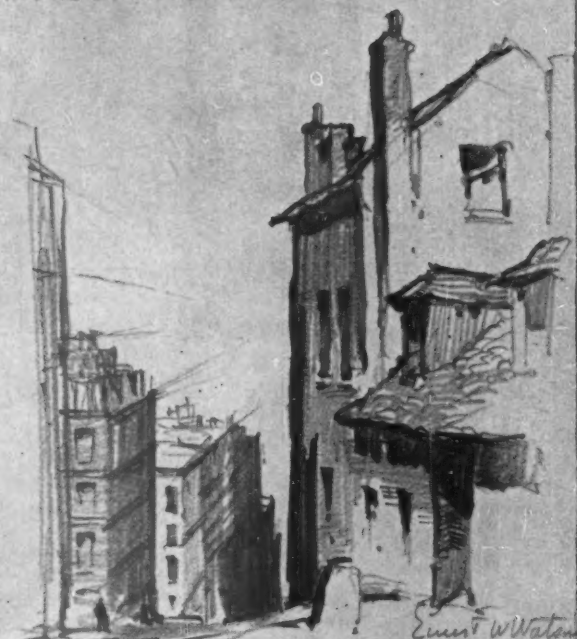
UP HILL AND DOWN



The street
down to the river

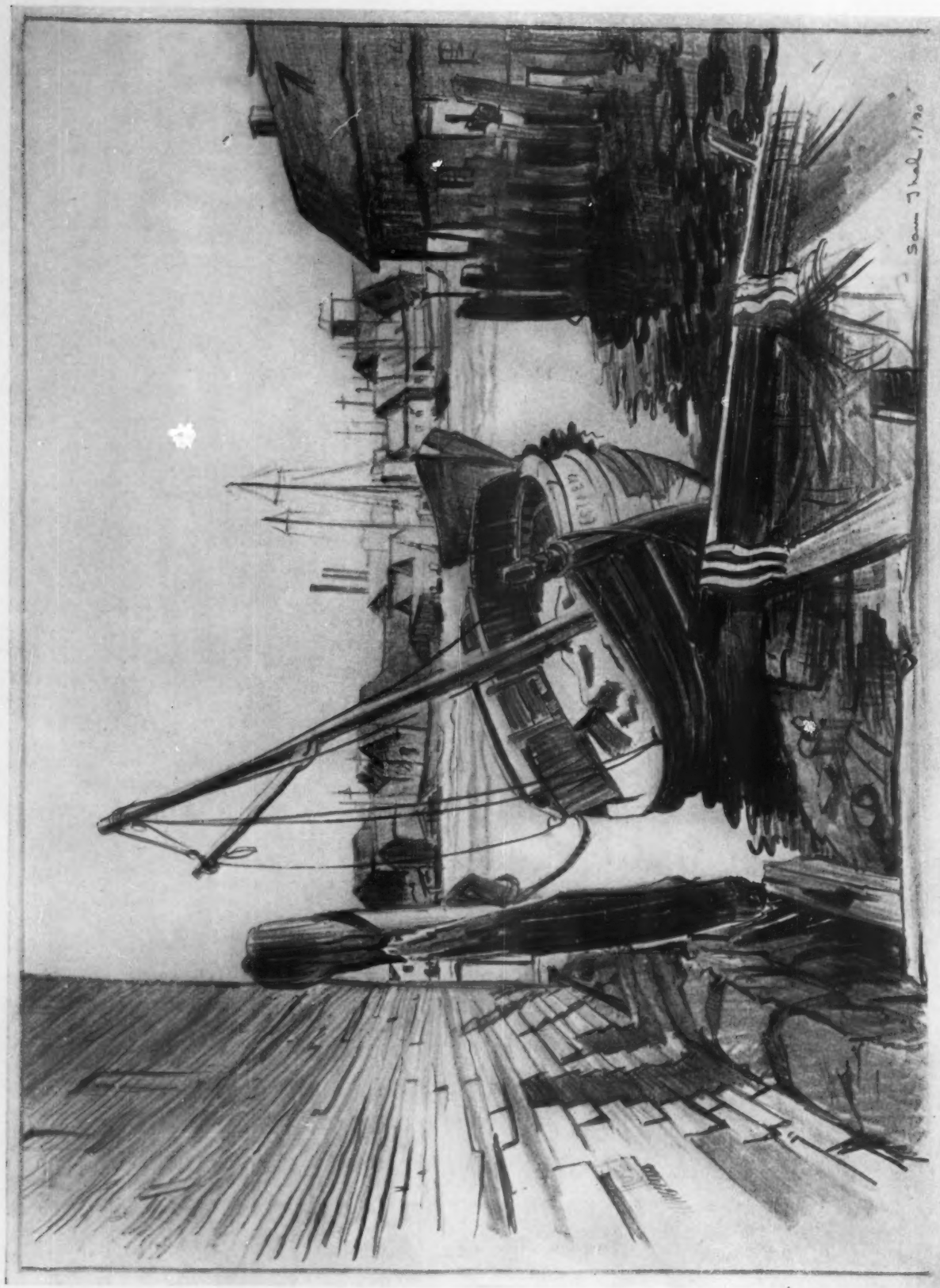


A steep climb
in ASSISI



A very steep one.
The house on the right is
not parallel to those on
the left so its lines seek
a different vanishing point,
but on the same eye-level.

Ernest W. Watson

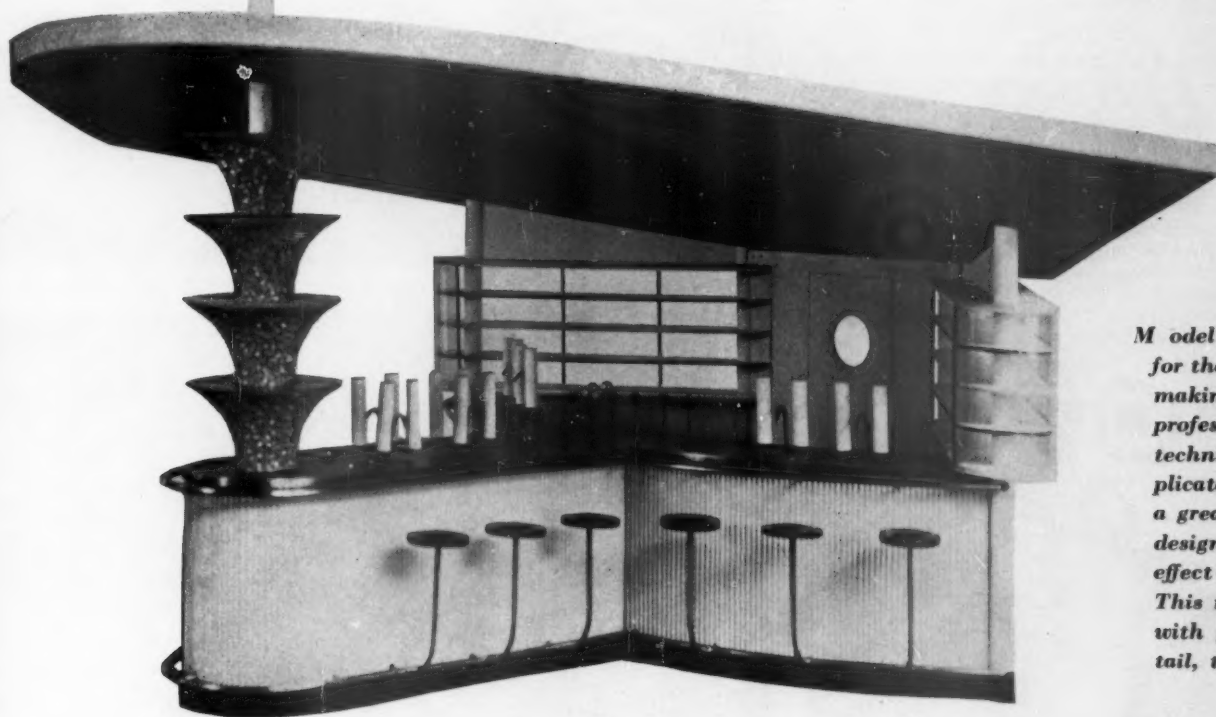


GLOUCESTER WHARF ★ A PENCIL SKETCH BY SAM THAL

This vigorous pencil sketch, made on cameo paper, exhibits a rare skill in composition and a fine sense of values. Black accents are contrasted with white areas in such a way as to give life and sparkle to the scene. Sam Thal is a Boston sculptor.

The Use of Models in Modern Designing

The International Exposition to be held in Paris, from May until November, has already been made rather familiar to Americans through numerous pictures and stories in the press. We wonder how many realize the part played by models in designing this great project. Not only was the entire architectural scheme developed in a huge scale model, but practically every object, large and small, to be seen on the Exposition grounds was first visualized in miniature by means of models.



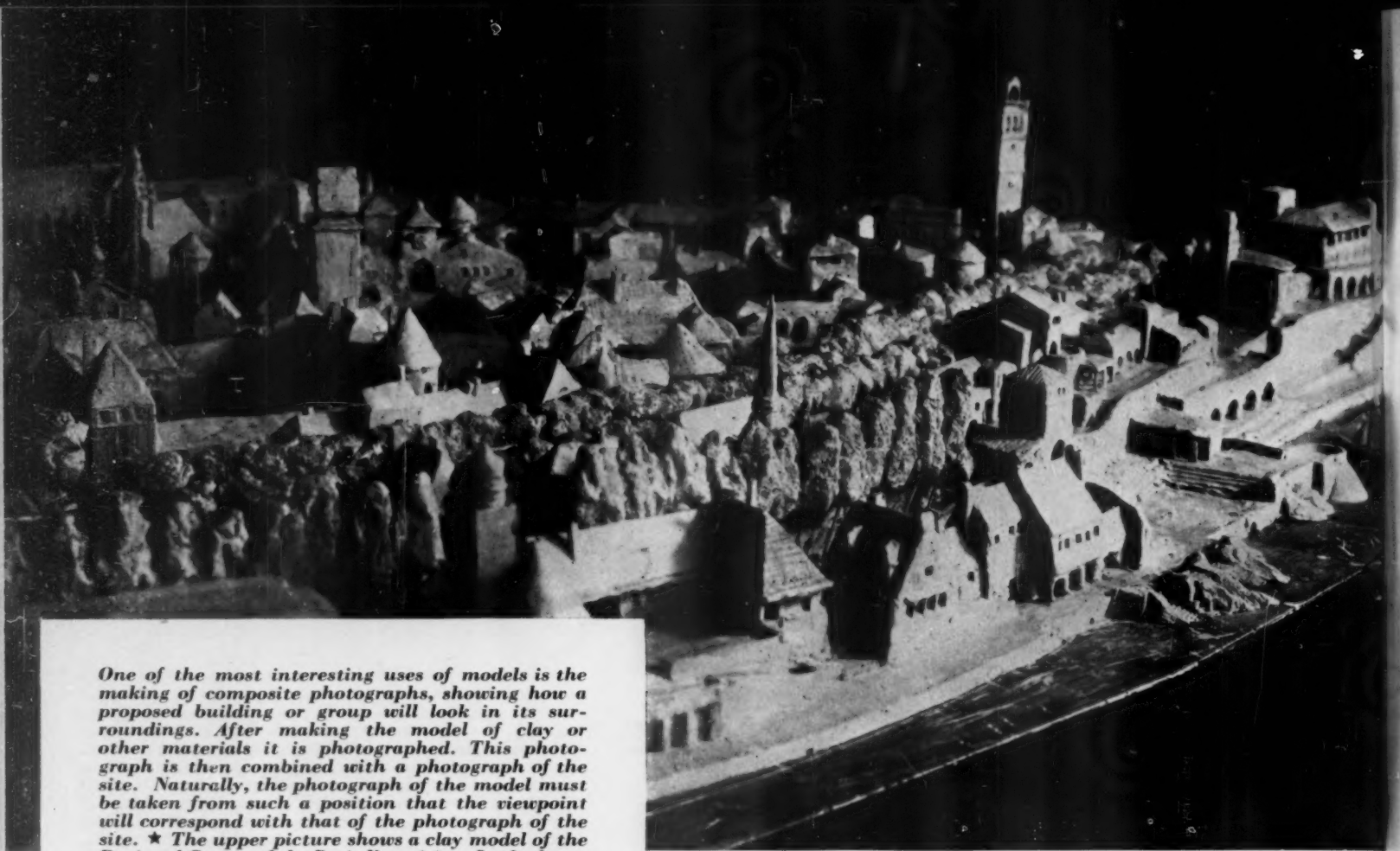
Model of a refreshment booth for the Paris Exposition. The making of such models is a profession in itself and the technic becomes fairly complicated through the use of a great variety of materials designed to give the true effect of the actual structure. This model was constructed with great attention to detail, textures and color.

MODELS have indeed come into very general use in modern designing. Today, almost nothing is put into permanent form until accurately-scaled models have satisfied both designer and client of the rightness of the proposed design. The industrial designer relies on models to a great extent; in his studio are to be seen models of projects at every stage of development. The architect frequently builds his bank or schoolhouse in miniature in order to study the effect of his design as well as to show the owner just how the building will appear. No matter how lively an imagination the architect may have, it is not possible for him to visualize the design so that he is able to judge the effect from different points of view so well as when the design is actually constructed in a model that can be viewed from different angles.

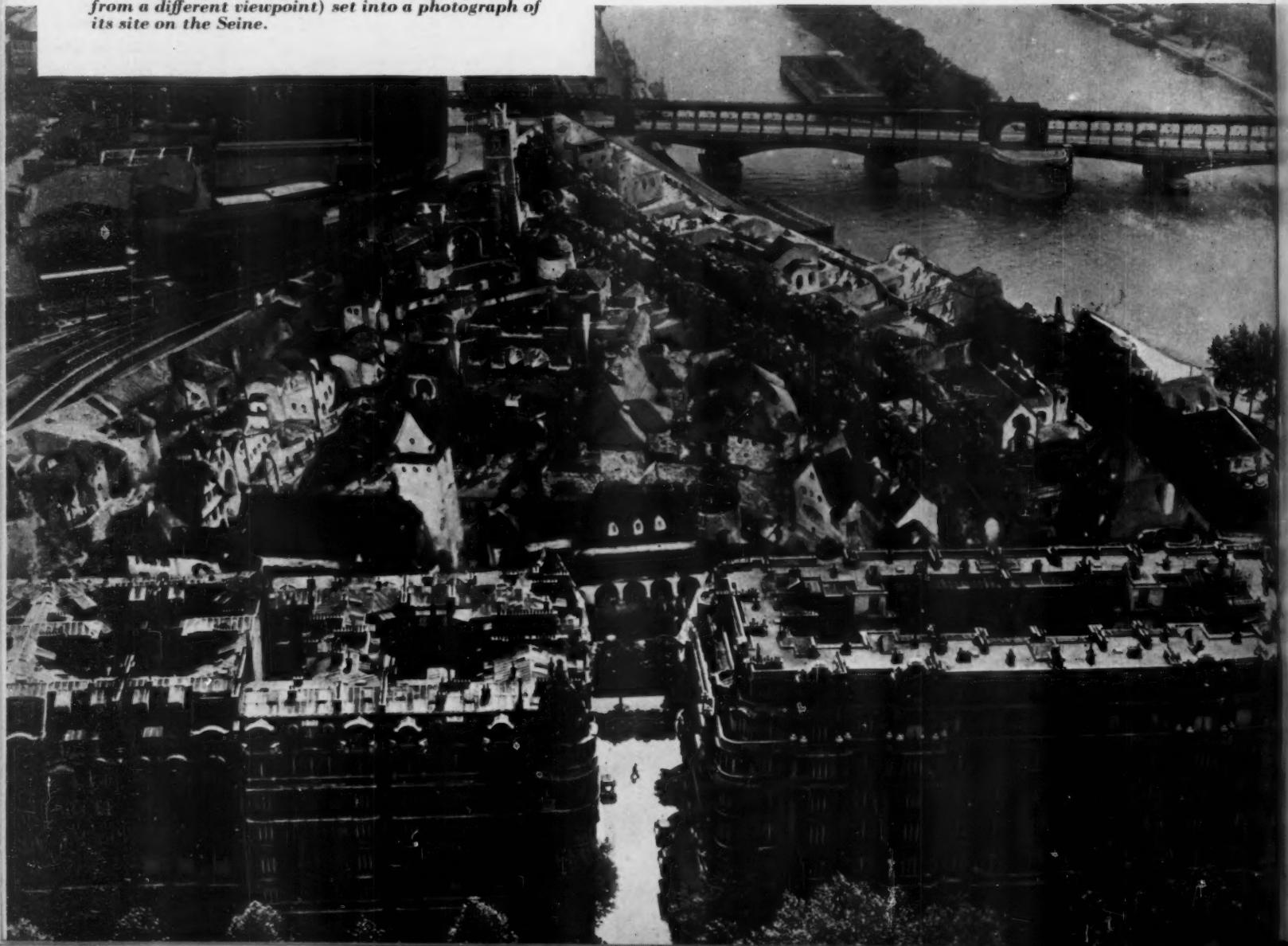
These small-scale replicas are more convincing than rendered perspectives; and photographs of models are often of more service to the client than the models themselves. They give a greater sense of reality, particularly when taken from a viewpoint such as the spectator would have in relation to the full-sized structure.

The pin-hole camera has a distinct advantage in photographing models. It is the usual kind of camera that has a so-called pin-hole lens instead of the glass lens. The pin-hole lens is a metal plate in which an extremely small perforation has been made with the greatest care. It makes possible the bringing of the model as near the camera as may be desired, to approximate the position of the spectator.

(Continued on page 25)



One of the most interesting uses of models is the making of composite photographs, showing how a proposed building or group will look in its surroundings. After making the model of clay or other materials it is photographed. This photograph is then combined with a photograph of the site. Naturally, the photograph of the model must be taken from such a position that the viewpoint will correspond with that of the photograph of the site. ★ The upper picture shows a clay model of the Regional Center of the Paris Exposition. In the lower one we see a photograph of this same group (taken from a different viewpoint) set into a photograph of its site on the Seine.





★

This Tobacco Stand at the Paris Exposition was first visualized in the water color study shown at the upper left. The sketch was, of course, preceded by a measured architectural drawing. Not content with the rendered drawing, the architect constructed the booth in miniature as shown below.

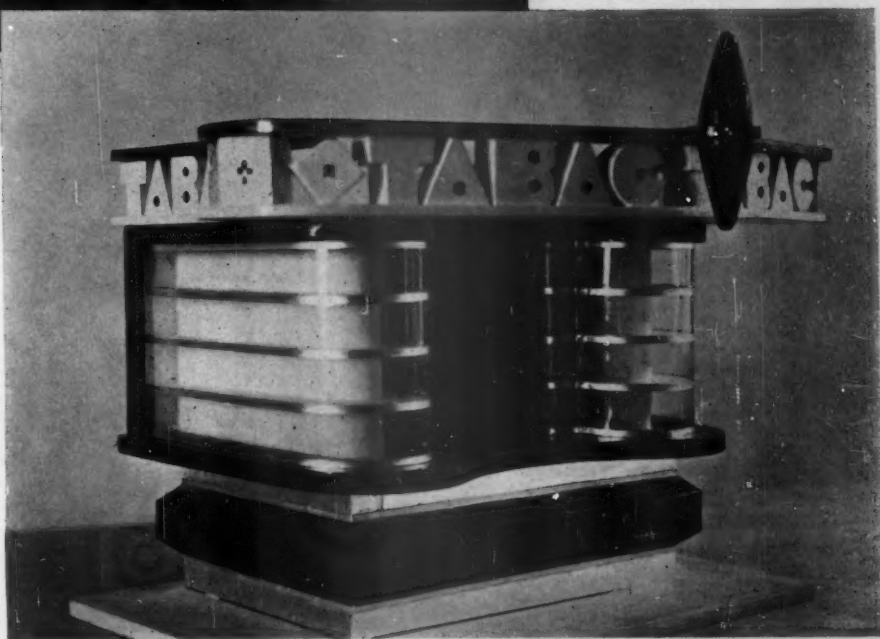
MODELS *continued from page 23*

Models of buildings are constructed at various scales, sometimes as small as one thirty-second of an inch to the foot for large buildings. Frequently full-sized models of details, such as a section of a cornice or a decorated ceiling, supplement the small scale models.

All sorts of materials are employed in model building: woods, metals, wire, glass, clay, wax, plaster and synthetics. Whether the model shall be developed in detail depends upon the way it is to be used. The Regional Center of the Paris Exposition (page 24) is very sketchy; the buildings being roughed-out of clay with scant attention to detail. The desire here was to get the effect of an entire group rather than to study the individual buildings. The requirements of the vending booths, which we reproduce, were quite different. There the designer was studying not only the general effects but also the smallest details.

★

This modern News Stand will be a familiar sight to visitors at the Paris Exposition. It is exceedingly simple but is well designed. The use of cardboard figures helps greatly in giving proper scale. The model builder must be very resourceful, not only in finding the proper materials, but in bending them to the various shapes required.



B O O K S

Comment on Books, New and Old, Recommended for the Art Student's Library

ART'S PLACE IN EDUCATION

By Henry Rankin Poore

G. P. Putnam's Sons, New York, \$2.50

This short history of art in its inception and philosophic development, stands as an introduction of the subject to both the professional and lay student. It simplifies an approach to the subject for those interested from the purely educational viewpoint, who would acknowledge the demand of the present that a comprehension of art is as vital to modern culture as is science or ethics. This book will find a place as an important aid in any scheme of art instruction, or independent investigation; for the layman who would know for himself what art is and what its purpose; for the student in high school, university or art school as basic information concerning a subject on which he has embarked and for which practical foresight demands a compass.

Mr. Poore is the author of several other excellent books on art which we would like to comment upon at this time, since we believe that this author, who is also an artist, is one of the student's best guides to an understanding and appreciation of creative art. Mr. Poore possesses what very few artists have: the ability for verbal expression. He writes in a lucid, readable manner.

Pictorial Composition and the Judgment of Pictures (\$3.00) one of his earlier books, has been widely used as an authoritative treatise of this kind of subject matter.

In *Modern Art, Why, What and How* (\$3.00) the author discusses this fascinating subject in an eminently logical manner. He is, it should be stated, on the conservative side of the fence, although it may be misleading to put it that way. For only the extreme modernists are likely to call him reactionary. His viewpoint is, as a matter of fact, progressive and he welcomes the experimental and the fresh point of view. His discussion of this controversial subject is as sane as it is well-informed.

Other books by Mr. Poore are, *Thinking Straight on Modern Art* (\$2.00) and *Art Principles in Practice* (\$3.00). All of the four books are published by Putnam's.

TRADE MARK AND MONOGRAM SUGGESTIONS

By Samuel Welo

Pitman, New York, \$3.00

The Trade Mark is so universally recognized as a potent device in commerce that there need be no argument as to the importance of this subject. But as works of art, both creative and repro-



*Reproduced (one-half size)
from "Trade Mark and Monogram
Suggestions"*

ductive, all trade marks require the most careful consideration. Samuel Welo has given highly expert consideration to this matter. The result is this reference book, containing a wealth of material not only illustrating the fundamentals of an effective trade mark, but offering hundreds of detailed practical suggestions.

This should prove a very useful book.

BOOK LISTS ON ART

We are glad to call attention to a group of approximately fifty attractive and practical book lists on art, recently prepared under a grant from the Carnegie Corporation, by the Fine Arts Department of the Enoch Pratt Free Library, Baltimore, Maryland.

It is difficult to make clear, in a few words, how splendid these lists are. Therefore, the reader is urged to write to the Library for further information.

MAKING THE BRUSH BEHAVE

By Eliot O'Hara

Minton Balch & Co., New York, \$2.75

"Making the Brush Behave," the second book by Eliot O'Hara on watercolor technic, will be welcomed by all who became interested in the medium through his first volume, "Making Watercolor Behave," published in 1932 and now in its fourth and revised printing. A result of four years of teaching and studying the problems of over 300 students, both professional and beginners, the new book contains a series of fourteen direct and helpful lessons and exercises calculated to give a sound technic and fluent brush control. The first book was illustrated with process photographs showing the hand and brush of the watercolorist in successive operations on a picture. "Making the Brush Behave" supplements the other and, without repeating, gives more detailed and advanced practice in watercolor painting. As a concise and thorough book of instruction it fills a distinct gap among art manuals of today.

★ ★ ★

ART ACTIVITIES IN THE MODERN SCHOOL

By Nicholas, Mawhood and Trilling

The MacMillan Co., New York, \$3.25

The purpose of this book is to give a practical working knowledge of the best methods of procedure in art teaching. Its contents do not include a definite outline for a course of study nor a set pattern for the art lesson. Rather it is the purpose to give the teacher point of view, a method of approach in thinking out her problems in art teaching, as well as to familiarize her with certain technics and devices. The study is meant to help the teacher orient herself and her art work in the general scheme of education, so that she may better understand the aims of art education, select pupil experiences more discriminatingly, and adjust her work with greater finesse to other phases of education. The illustrations showing children's art work have been gathered from various towns and cities both large and small. They were selected to show in some cases, natural sincere child expression, and in other cases, the results secured through the use of certain methods, devices, or technics.

**MIRANDA IS A PRINCESS
A STORY OF OLD SPAIN**

By Emma Gelders Sterne

Dodd, Mead & Company, New York \$1.75

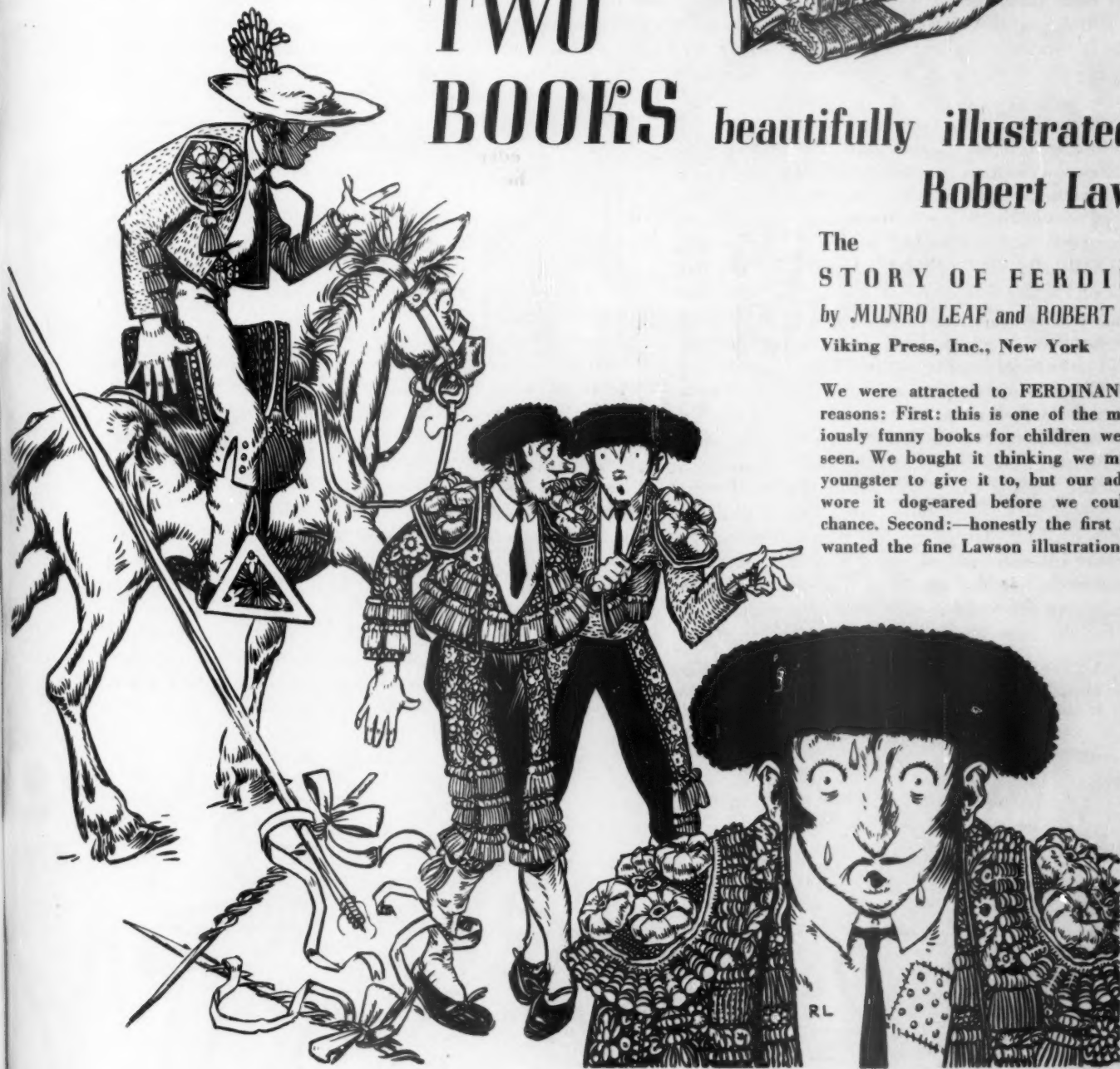
You'll love the ink drawings by Robert Lawson in this delightful book for young people. They are done in a rather decorative manner and are artfully related to the typography of the pages, producing a book that is delightful to handle and read. The jacket, printed in black, red, and yellow, is also from Lawson's hand and is outstanding among contemporary book jackets.



**TWO
BOOKS** beautifully illustrated by
Robert Lawson

The
STORY OF FERDINAND
by MUNRO LEAF and ROBERT LAWSON
Viking Press, Inc., New York \$1.00

We were attracted to FERDINAND for two reasons: First: this is one of the most uproariously funny books for children we have ever seen. We bought it thinking we might find a youngster to give it to, but our adult friends wore it dog-eared before we could get the chance. Second:—honestly the first reason—we wanted the fine Lawson illustrations.



Copyright 1936
by Munro Leaf
and Robert Lawson

STUART HAY

Master of Graphic Humor

Stuart Hay is one of the brightest spots in American Graphic Art. A master of humorous caricature in illustration, his pictorial jibes are sweet and wholesome. As to his drawing, there are few artists who have as thorough a command of the human figure.



We have to thank the artist's wife for this article, and for the privilege of studying the work of Stuart Hay in *Art Instruction*. Mr. Hay does not like publicity; he shuns the limelight and has repeatedly declined to be interviewed. When our request for an interview reached the Hay household Mrs. Hay broke down all resistance and said, "Be a sport this time, Stuart; you know this is for students." We suspect that resistance was really not formidable because Mr. Hay has a great interest in students and a desire to help them.

Thus we finally found ourselves talking with the artist in his studio on the edge of Van Cortlandt Park in New York, making the acquaintance of a delightfully friendly man who generously brought out armfuls of drawings from his cabinet and talked freely about his experiences and his methods of work.

Occasionally a great comedian appears before the footlights or on the screen, he strikes a pose and distorts his face; the audience roars. The next instant he wears another face; his body sags in exaggerated action and the crowd laughs again. The actor says not a word. There is no funny incident, no innuendo. None is needed; the characterization is sufficient. We have here a kind of hearty caricature, an exposition of man's natural absurdity.

Such is the humor that flows from the heart and brush of Stuart Hay. Even when the story is dull we can laugh with him. There are few comic illustrators who are that independent of subject matter. Most of them stand or fall on the merits of the episode. Hay's pre-eminence in the field is of course based upon an unusual insight into human nature and a mirthful

attitude toward the foibles of his fellow men. He must always be searching the faces of his friends and acquaintances for a hint of some new drollery which will appear in the person of Mr. Milfret or Dr. Pennyfeather in next Sunday's edition of *This Week*.

But that unquenchable love of the ridiculous would not get far without the power of expression which is founded upon a profound knowledge of the figure and an uncanny facility for characterization. Hay is a well trained draftsman. He has mastered his craft. He knows how to draw. Beneath those swift brush strokes there is a consciousness of bone and muscle in correct action. And the clothing on Hay's figures has an uncanny way of always being expressive and right.

Then there is line: perhaps the acid test of an artist. A great artist can say with a single line what lesser men can only express by laborious rendering of light, shade and color. Note how Hay can sweep a line along the contour of a back or a leg, a line that is conscious of structure, action and perspective; a swiftly drawn line of course, one that does not have to think what it is doing.

As to the washes of shadow and color suggestion, any artist knows that these cannot be as accidental as they might seem to a layman. Carelessly applied as they appear, they are rendered with an effective indication of form and light and shade.

Hay makes his drawings about twice the size of the reproductions. He points out the danger of losing subtleties of the original drawing when there is too great a reduction. He works on a rather light-weight illustration board. Sometimes the black shadows and lines are brushed in with waterproof India ink, particularly when gray washes are to be applied later.

Continued on page 32

LYING IDLY ON THE GRASSY SWARD
*Drawing by Stuart Hay as an illustration for
a story by Weare Holbrook in "THIS WEEK"*





"THEN AT 7:30 THEY LEAP OUT OF BED LIKE RACE HORSES FROM THE BARRIER"

An illustration by Stuart Hay for a Weare Holbrook story in "This Week"

Reproduced at exact size of original wash drawing

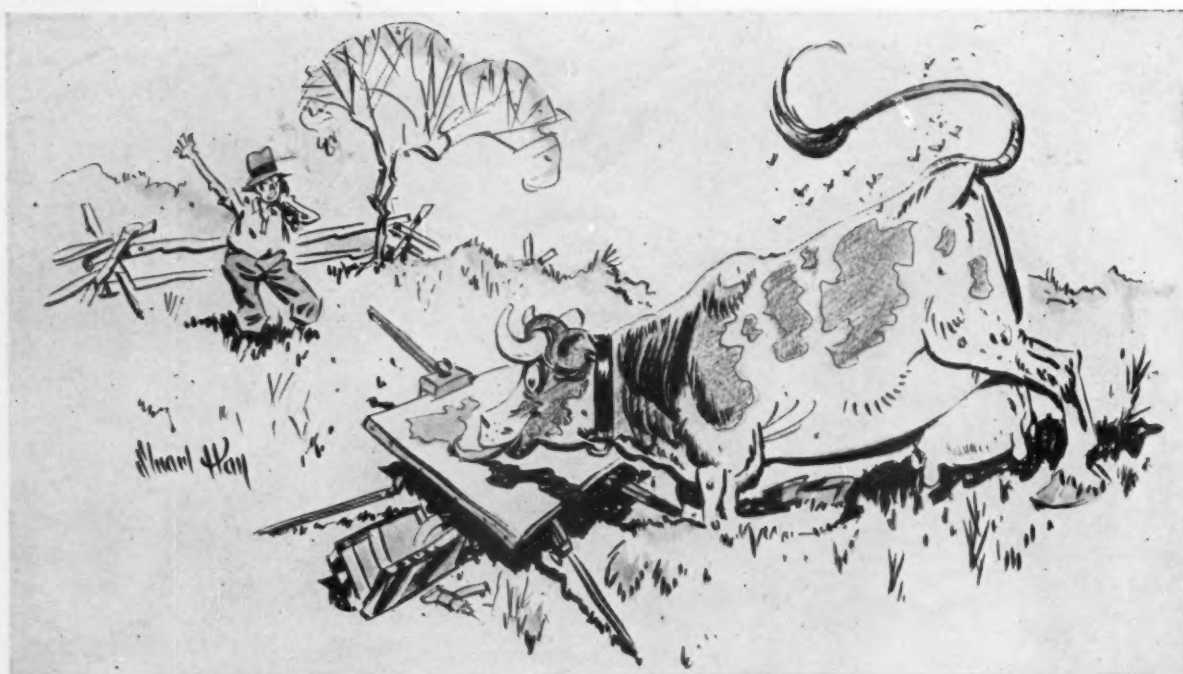
Details of
Drawings by
STUART HAY
Reproduced
at exact size
of originals



A PAGE FROM STUART HAY'S SKETCH BOOK
One-half size of the original

**THE COW THAT
HAD A TASTE
FOR ART**

Story illustration
by Stuart Hay





A PAGE FROM STUART HAY'S SKETCH BOOK

In making his illustrations Hay does not use models directly, although he is constantly drawing from models and filling sketch books with studies for later use. Of course he possesses keen observation and has a remarkable memory which retains impressions of types he has seen. There is no "morgue" in Hay's studio. He does not believe in using photographic scrap, which he considers a resource of artists who are limited in their creative ability.

A glance at his sketch books gives a hint as to his method of study and shows how he develops types. After drawing the model in a variety of positions and attitudes, he experiments with variations of the features, exaggerating certain characteristics, exploring the various possibilities of that particular type.

STUART HAY continued from page 28

Hay studied at the Cleveland School of Art, the Art Student's League, the National Academy of Design, and with Robert Henri. While in Cleveland he studied in a summer class under Henry Keller. The incident of the dead horse illustrates the seriousness of Hay and his fellow students. This horse, discovered lying in the street, was hauled by them to an abandoned quarry where it was left until nothing but the skeleton remained. The quarry then became a studio for the study of animal anatomy. Many drawings made from that skeleton help to explain Hay's understanding of the horse.

Hay's training also included evening courses in architecture at the Beaux Arts Institute and at Columbia University. Oddly enough he first went into architecture as a career, working as a designer for six years. This seems like a strange interlude for a man of Hay's particular type of genius but the artist declares that his architectural experience was by no means a waste of time. Architectural training gives one a sense of structure which has many a practical application in drawing. Hay says that his experience in architectural offices also taught him how to work, expelling the notion so common among art students that one should work only when the spirit moves.

Hay's architectural venture was naturally short-lived. Inevitably he drifted into illustration—no, not



STORY ILLUSTRATION by STUART HAY

drifted, because he had to fight his way as do most artists. With portfolio under his arm he tramped the streets of New York, haunting the offices of art editors for some time before he sold his first drawing. That first sale, Mr. Hay amusingly recalls, was a matter of accident. He appeared one morning in the editorial offices of the Butterick Publishing Company. Johnson, the art editor, was short one page in the make-up of the *Delineator* and had nothing at hand to fill that space. He asked Hay if he happened to have a drawing of proper proportion for the page. From his portfolio Hay pulled a drawing, "Don Quixote and Sancho Panza." It fitted the space exactly and the drawing was purchased. The young artist's cheerful acceptance of such a situation made a pleasant impression upon Johnson, who told of a poet who had been asked a few days previous if he had a verse that would fit a hole two by three inches. The poet had walked out in disgust. Not so Hay; he was glad to have made a sale at last and to have an actual reproduction to bolster his future sales efforts.

From then on his work rapidly became popular and his drawings began to appear in *Country Gentleman*, *American Magazine*, *The Rotarian*, *Pictorial Review*, *New York Herald-Tribune Magazine* (now *This Week*) and many other publications. His illustrations of Weare Holbrook's humorous essays in *This Week* have been one of the liveliest features of this Sunday magazine for many years.

Mr. Hay's hobbies are carpentry and stone working, making all sorts of things that have to be done for his summer home in Redding, Connecticut. He is especially fond of working with wood and declares that next to his art he would choose to be a carpenter, provided he could be his own boss and construct anything that particularly interested him. Hay suggests that all artists ought to have a hobby which demands physical exertion and work with the hands, since they are sitting or standing still so much of the time at their art work.

Excavation-watchers are inclined to grow restive while waiting for a W. P. A. worker

Drawing by Stuart Hay as an illustration for a story by Weare Holbrook in "THIS WEEK"



ARTHUR'S Round Table

★ A MONTHLY DEPARTMENT
CONDUCTED BY ARTHUR L. GUPTILL



ANNOUNCING A NEW DEPARTMENT

YESSIR! Yessir! and Yessir! I've grabbed up the old megaphone and jumped on the soap box, and with my best bass voice I now proceed to announce at the top of my lungs a monthly department in which, theoretically at least, I can do as I like! Goodness knows what I'll put in it. Or perhaps "badness" knows. All I'm sure of is this: my co-eds and co-pubs said to me, "There you are, Guppy! A page is yours! Ink it up any way you please!"

So here I am, busting into print, untrammelled, unfettered, but not unwilling. I'll bet my associates will be sorry they turned me loose. If so, they outnumber me, so some day they may turn me tight again!

Seriously, it has been suggested that I inaugurate a chatty little department in which to present from month to month, as in my "Guptill's Corner" in *Pencil Points*, a good deal of serious information of one kind and another, along with an occasional touch of nonsense. Now and then I may even forget myself so far as to interject one of my tall stories or bust right out into song! But I faithfully promise this won't be often.

Beyond this simple statement, I present no promise—no program. I shall write as the spirit moves—sometimes on people, sometimes on places and sometimes on things.

I'm calling the page a "Round Table" because I invite your active participation. Right now I am open to suggestions. What do you want included?

For some inexplicable reason, my first urge is to wage a good-natured war against round stoppers for drawing-ink bottles. Stoppers which, in rolling off the board, all too often slither inkily down one's trouser leg or daub beyond redemption his best Orientals! So how long shall we stand for (or sit down for) them? May I suggest that you each telegraph at once (collect!) to your Congressman or movie star (or to the manufacturer of your favorite ink) and say, "We demand flat-sided stoppers stop stop making stoppers round stop round stoppers roll off the board stop dropping stoppers drip spots of ink stop please produce non-skid non-dropping non-

dripping stoppers stop." So that is that!

In the meanwhile, don't forget that it's a simple thing to flatten one side of the customary round cork by the use of the knife, file or sandpaper, so it will keep its place on the board.

And if your bottle itself skids around too much, why not do something about it? Often in my writings I have shown non-skid devices; of these there are many. Why not buy one of the rubber suction cups designed to keep the bottle put? They are cheap and practical. Maybe while you are telegraphing you had better ask your manufacturer to build a little suction cup or some other nix-slip arrangement into the bottom of each bottle. In the meanwhile some of you may like the simple trick of thumbtacking the bottle to the board by means of a slit rag or piece of inner tube stretched over it. Or a large rubber band or two will do nicely. Or you can tape the bottle down with Scotch tape. See sketch.

Last night I was browsing through Richardson Wright's interesting book *Hawkers & Walkers in Early America* (Lippincott) and happened on some facts concerning our early American artists. Like the old tin peddlers, they were largely itinerants. "Most of them were self-taught. Not all of these men painted 'ancestors.' Some did miniatures (the subjects of which were mostly ancestors); some modeled in wax (and these were mainly portraits); some cut silhouettes; some painted signs and others did frescoes. Still others were satisfied if they found a job decorating household furniture and the homely objects of everyday use.

"... Scarcely one of our best portrait painters but was obliged to wander seeking patronage. When they reached a city they opened what they called a 'painting room.' In those times the ubiquitous Bohemian and his studio were unheard of in America... But the really industrious fellow was Peter Pelham, who, to make ends meet, painted portraits, engraved, ran a dancing school, taught reading, writing and needlework, and now and then painted on glass."

I never think of the itinerant sign painters of old without bringing to mind a story to which Irvin Cobb gave considerable publicity some years ago in his *Many Laughs for Many Days* (Doran). He told of "a Britisher, a seafaring man, who had a turn for oil-colors. Naturally, his fancy led him to marines. In odd times aboard ship he practiced his art

until he had mastered two studies—a brig running before the wind in the midst of a lot of cottony-looking waves, and a sloop beating her way along a rocky shore.

"This done, the ambitious one decided to give up sailing and turn artist in earnest. He would drift across the country with his materials strapped to his back and do signs for public houses. He had a natural fondness for public houses, anyhow.

"On his first day's travels he got two commissions. On the morning of the second day at a point well inland he came



SIMPLE NON-SKID BOTTLE DEVICES

upon a wayside tavern. Above its door hung a signboard so battered by the rains of years and so bleached by the suns that the original design upon it was practically obliterated; only a few pale streaks of color remained. In the doorway lounged the proprietor.

"The wayfarer scented another job. He halted, introduced himself as a craftsman, and for a price offered to repaint the signboard.

"'Righto,' said the owner, and a bargain was struck. 'Now then,' said the public-house keeper, 'wot's your notion abaht doin' me a sign?'

"'Well, on this side 'ere, I'll do you a smart brig scuddin' along in 'arf a gale,' said the artist, 'and on the other side we'll 'ave a tidy sloop makin' for port with a sunset be'ind 'er.'

"'Wyte a bit, matey, wyte a bit,' said the publican, 'earn't you read? Don't you see it says yonder that this 'ere is the Red Lion Inn? It's been the Red Lion Inn for seventy years. You'll paint me a red lion there or the deal's off.'

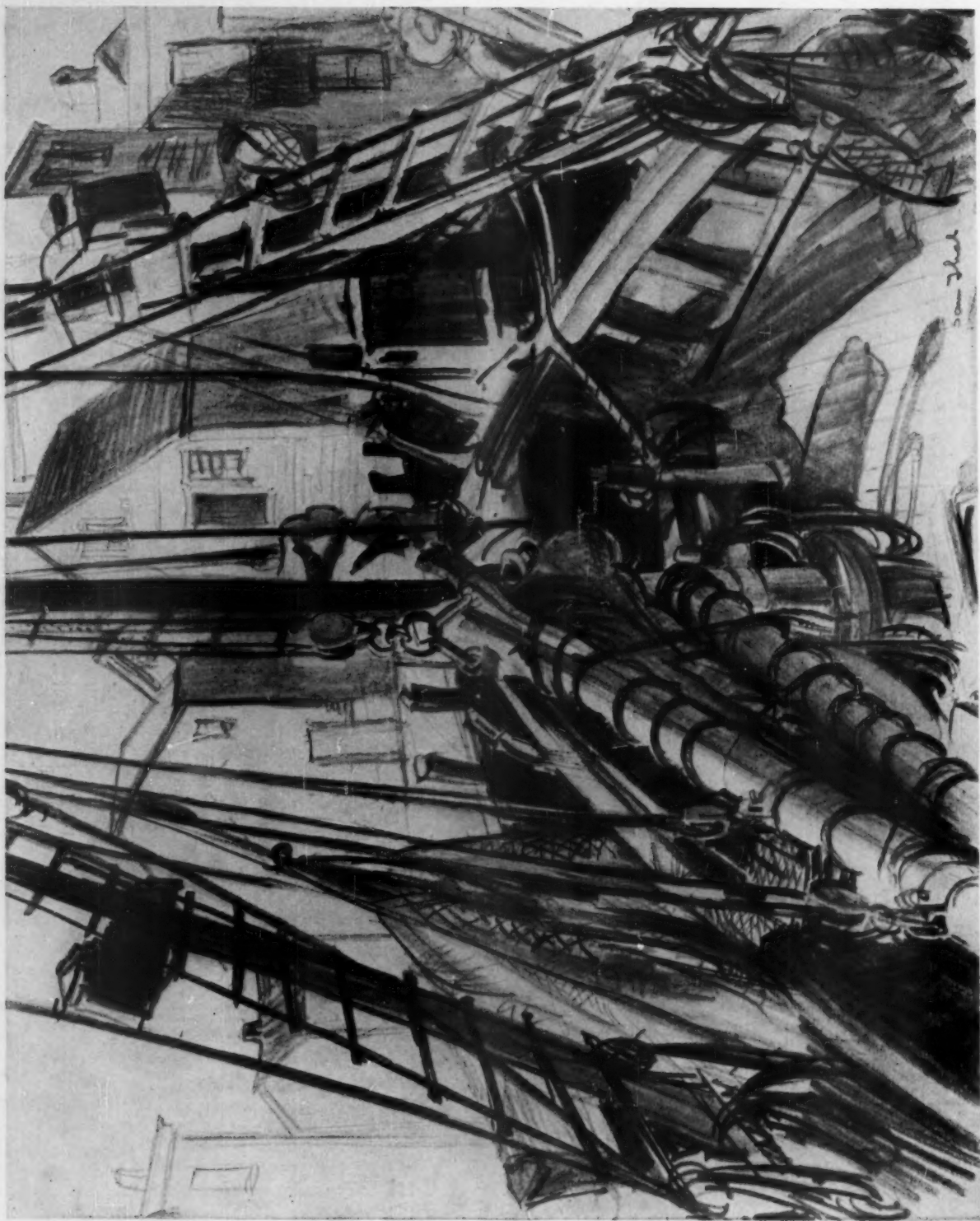
"The artist fetched a sigh of resignation.

"'Ave your own wye abaht it,' he agreed, 'I'll paint you your bloomin' red lion. But I warn you now it's going to look quite a bit like a full-rigged ship!'"

Now don't forget to write in what you'd like to see in Arthur's Round Table. I'll watch every mail!



LET'S HEAR FROM YOU ALL!



Gloucester Boat. A Pencil Drawing by Sam Thal